

DOI 10.26886/2414-634X.8(35)2019.10**UDC: 792 / 796.4****CHARACTERISTIC OF MODERN JUGGLING: HISTORY,
SPECIFICITY AND TYPES****Husain Gulymov**<https://orcid.org/0000-0002-9402-7102>

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The article defines the specifics of juggling today, as well as specifies its formats, genres and types. The technical features of the juggling techniques are being clarified, the emphasis is placed on the varieties and their representation in stage representation.

The article highlights the forms and techniques of various types and genres of juggling, clarifies their expressive means, and also indicates the constituent part of the origins, development and today, as a chronological transformation of this circus genre.

Key words: circus art, circus genres, aerial gymnastics, circus trick, corde de péril

Problem statement.**The analysis of sources and recent researches.**

Domestic circus art robots are represented – Mikhail Rybakov, Vladimir Kashevarov, Yuri Kashuba, Anatoly Stetsenko, Svetlana Dobrovolskaya, Kapitolina Dementieva, Marina Malykhina, Denys Sharykov, Julia Romanenkova, Maxim Golovchenko. In the work of Mikhail Rybakov, a huge analysis of the historical process of the Kiev Circus was carried out. The periods, circus genres are described – acrobatics, aerial gymnastics, equilibristics, clowning, pantomime, tricks, juggling, original

circus genres. The unique tricks and techniques of prominent circus artists of the XX-th century are described.

In the work, Mikhail Rybakov, an analysis is given of the creators of the Russian national circus, the academy of circus art, entrepreneurs and artists, the theater of animals, circus art and the life of Kiev, the Ukrainian circus collective, and the circus on the stage (Рыбаков, 2015).

The work of Vladimir Kashevarov describes the features of stage technical training and safety techniques in circus genres. In particular acrobatics and aerial gymnastics. The characteristics of circus apparatuses, the specifics of suspension mechanisms and fixtures are analyzed. Instructions are given for circus artists to use circus props. This work is unique in its kind, among the new editions of Ukraine on the specifics of circus art (Кашеваров, 2018).

In the work of Yuri Kashuba, the stage method for preparing an acrobatic couple is analyzed, examples of the stunt part are given, and movements are described. Comments and work on errors in performing acrobatic elements are given (Kashuba, 2018, p. 100–105).

In the work of Anatoly Stetsenko and Svetlana Dobrovolskaya (Stetsenko and Dobrovolskaya, 2018, p. 95–99), for the first time in circus criticism, the features of the work and the specifics of aerial gymnastics on the trapeze are indicated. Trick elements, execution rules, historical features of this circus genre, as well as the stage method of teaching work on the genre are indicated.

Denys Sharykov, in his work, analyzed the creation of an artistic image and the genre-stylistic feature of the circus representation of aerial gymnastics on the ring. He described the trick part, the transitions from movement to movement, determined the stylistic structure of the circus number (Sharykov, 2017, p. 138–143).

The scientific novelty

Features of the specifics of the circus genre of juggling in all its types of genres and artistic models.

The publication's purpose.

The purpose of the study is to determine the specifics of the circus genre of juggling in the process of its genesis and modernity.

This goal defines specific tasks:

- give an analysis of research in circus and stage art;
- clarify the historical constituent part of the development process of the circus genre juggling;
- describe today's examples of the circus genre of juggling.

Statement of the basic material.

Throughout the history of development, juggling as an art, in parallel there was a theory of juggling as a physical phenomenon. Juggling as an art, according to art critics, did not require accurate analyzes of its life cycle and existed only as a genre of circus art. Under such conditions, mastering the genre was enough only in dynastic circus groups. Juggling entered the circus from everyday realities, certain professional inclinations of people to manipulate various types of objects, due to impressive entertainment introduced a new genre in circus art.

And after a couple of centuries, the popularity of juggling in the artistic aspect has created a reversible progression of demand for juggling. That is, the impressive possibilities of artists in circus art interested people from the non-artistic sector of society.

In the speeches of jugglers of ancient China, a clear connection between peasants and artisans is evident. In the East, the way of carrying a luggage on the head of the Chinese turned into an original juggling with heavy porcelain vases. And the reception of the rotation of plates on bamboo canes has grown by the working skill of potters, who check the correctness of the alignment of products.

The Japanese combined juggling with tricks. This synthesis builds a repertoire of Japanese jugglers with a top, fans and jugglers with artificial noses. The style of performances of Japanese artists distinguishes the theater, raised and solemnly ceremonial manner of giving tricks. Juggling becomes one of the main circus genres and is characterized by a variety of forms, styles, techniques and props.

Contemporary juggling is divided into two main artistic directions: classical and household objects. Classic jugglers work with specially adapted props items. This is a ball, sticks, torches, plates, rings, maces. The convenient shape of these items allows performers to operate in large numbers.

Juggling (from French. Jongleur – wandering comedian, dancer, poet, acrobat, rope dancer in France), in an artistic activity based on the ability to throw and catch various objects on the fly. The first documentary about the genre dates back to 1900 BC. In the tomb of Egyptian Pharaoh Hnumhotep II in Beni Hasan, archaeologists have discovered a relief image of girls juggling with swords. Ancient Greek historian Xenophon told of a Syracuse dancer who juggled 12 hoops.

A separate genre variety represents the numbers of group jugglers who juggle objects, exchanging them with each other. This type of work is called "Juggling in with throwing." The most common props in group jugglers was a mace. The juggling genre also includes numbers that develop the principles of folk or sports games. They are called "playing with a diabolo," "playing with a spinning top," and others. Based on children's play with balls, A. Street in 1898 invented an original way of juggling balls by throwing them on the floor and into the wall. Among his followers K. Gultini achieved outstanding results, who threw eight balls to the floor.

This type of juggling was originally interpreted by the American M. Moshen, who increases not the number of balls, but the number of planes

reflecting the ball, juggles them in a closed space of a triangle. The German artist V. Petzold, using the techniques of playing billiards, created the original number of Azra jugglers and billiards. In Russia, the jugglers of Belousov performed with a similar number. Many innovations in working with large hoops were introduced by V. Tsar'kov and V. Kulakov. German artist V. Belandini invented an original way of juggling ping pong balls by blowing and catching them with his mouth. A separate group is made up of jugglers working with heavy props, they are called kraft jugglers or power jugglers. Particular specificity is inherent in jugglers working with their legs (antipode) (Cirkovye terminy, 2017).

The solo juggler performs alone throughout the performance. Tricks, combinations and props – everything is specially selected for one artist. The most common items used by solo jugglers are sticks, balls, balls, maces, torches. Combining tricks is easier with these items. Solo-juggling can be performed in a classic style, in an eccentric, with elements of transformation and in combination with acrobatic jumps (Soboleva A., 2017).

For a long time, the so-called salon style was widespread in the performance of solo jugglers. The artist appeared on the arena in a tailcoat or in a business card, with a top hat and cane, with a cigar in his teeth and in white gloves. These accessories corresponded to the image of a secular cuticle and were usually objects of juggling, established in rooms of a similar plan. Salon-restaurant raid in the submission of the room, which arose under the influence of Western variety shows, persisted for some time in our jugglers, as a tribute to the past. Later, such numbers began to be presented in an eccentric plan (Рыбаков М.А., 2006).

Group juggling is based on techniques for tipping objects to one another. Such a number requires at least two participants. The greater the number of performers employed in a room, the greater the number of combinations of transfers of objects occurs on the arena. The usual group

juggling is performed by six or eight artists. Group juggling can also showcase solo elements, which are like plug-ins of a number.

The most common props that artists use in group juggling are maces. When cast, the actors twist the maces, forcing them to make single or double turns, which creates an interesting pattern of the mace flight path. In group tipping from jugglers, the accuracy of the throw calculation is needed, an instant reaction to the slightest deviation of objects from the flight path and the so-called partner feeling. An inaccurate throw by one group member immediately disrupts the entire overturning rhythm, hinders the actions of partners, and can disrupt the entire combination. A clear, confident and rhythmic overturning always gives the impression of a well-adjusted mechanism, working without stopping or interrupting. As a rule, tipping is performed at a fast pace, which increases the spectacular effect of the room. Overturning of objects from long and short distances is carried out.

A track of large *hula-hoops*.

Learning the technique of performing exercises with large hula hoops, which is called the "track".

You need to learn how to correctly lay out hula-hoops, correctly step on them, lifting up, and the juggling scheme. Having studied this trick, it will be possible to surprise the viewer, because this exercise (as far as I know) is not performed by anyone in the world. To successfully complete this training, stunt students will need to master several simple preparatory exercises. This is the technique of correctly lifting one after another hula hoops, juggling with three, four and five large hula hoops. At the same time, you still need to be able to skillfully switch from the 3: 3: 3 scheme to the 4: 4: 4 scheme, and then enter the figure of the five.

In this example, ordered methods of interconnected, focused activities of a teacher and students will be applied, aimed at the effective solution of

educational tasks implemented through a system of methods and means of educational activity. Here, the teacher should form students' interest in cognitive activity, so that everyone can find something interesting personally for themselves.

In another example, we can distinguish between such teaching methods: information-notification, explanatory, instructive, explanatory-incentive. Here the logical line of mental activity will be kept taking into account the age and individual capabilities of the student; psychological property of the method (levels and types of cognitive activity, motivation and stimulation of academic work).

Conclusions.

So, the methodology of teaching juggling with large and small hula-hoops with students who have already reached a certain professional level in juggling was determined in the work. Analyzed scientific research on this issue and scientific work, from which it was found that the circus and the juggling itself were studied from ancient times and rapidly spread throughout the world, despite obstacles, but there is no information about hula-juggling.

Both formal and technical means and principles of juggling hula-hoops in historical retrospective, and the variety of juggling props, which changed from year to year, and finally became optimal for convenient use, are defined.

The work also highlights the peculiarities of the stage method of juggling the Kiev school with large and small hula-hoops, which is the latest and only now is part of the circus society, and along with this it is being improved. The work revealed the specific features of the stage method of author's formal-technical techniques, which almost no one in the world does — this is what gives them uniqueness.

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